

TEACHERS' GUIDE

TO

*Writing Lessons
for
Primary Grades*

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MASTER THE SUBJECT

When you have studied closely, followed in practice and mastered fairly well the instructions and the drills in the first twenty-seven pages of The Palmer Method of Business Writing, which we frequently refer to as the "red book," you should be prepared to teach successfully the foundation principles of muscular movement penmanship to pupils of any age, including those who have just entered the first grade, and indeed to kindergarten pupils as well, if it is thought desirable to give these pupils a little foundation work in muscular movement development and use.

It is not, however, expected that the teachers who limit their own penmanship training to the first twenty-seven pages of The Palmer Method of Business Writing, will be able to teach successfully more than the first of the three stages of the "Eight Essential Steps." The teacher who is ambitious to go on to the ultimate end, irrespective of the grade she teaches, will continue from day to day her close study of the instructions in the Palmer Method manual, and will practise the accompanying drills until she has qualified for a Teachers' Certificate. Even then she will continue to review the instructions and drills in The Palmer Method of Business Writing in order that the underlying principles of muscular movement penmanship may be fresh in her mind when she gives the daily lesson in writing.

DEMONSTRATION OF THE WRITING MACHINE

No teacher can go very far toward success in teaching her pupils to write well unless she herself demonstrates automatically muscular movement and its correlated application in

her own writing, or is learning how to do this. It frequently happens that a teacher beginning the Palmer Method Penmanship course, and practising in strict conformity with the instructions a few drills in advance of her pupils, succeeds beyond her expectations in teaching what she has mastered by intensive study and practice. Indeed, such a teacher often succeeds in her chirographic adventure far better than the teacher who, having learned the Palmer Method Penmanship in previous years, has neglected the important reviews in study and practice and has forgotten many of the most essential foundation principles.

It is not an advantage for a teacher who has some previous knowledge of muscular movement penmanship to attempt a skimming process in connection with Palmer Method Penmanship. Such a teacher may learn to write well without learning how to teach the subject well, but it has never happened that a teacher, who has studied closely, digested mentally and followed exactly in practice and teaching the instructions in the red covered Palmer Method manual, has failed either to learn to write well or to teach her pupils to write well.

DESK AND BLACKBOARD PRACTICE AND LENGTH OF LESSONS IN PRIMARY GRADES

Experience has taught primary teachers that if thirty minutes a day are allowed for penmanship practice, this time should be divided into two, or possibly three periods. It is far better to make the lessons in penmanship short and interesting to the pupils rather than long and, perhaps because of their length, tiresome. This applies more specifically to be-

ginners than to advanced pupils, because advanced pupils, who have learned to write at desks with rhythmic muscular movement, will find joy and recreation in the penmanship lesson, no matter how long it may be.

Penmanship is employed—even in first grades—as a vehicle of thought in correlation with other subjects, and since pupils go to the blackboard with an already developed movement for blackboard handwriting, the spelling lesson and the work of sentence building may be done almost immediately in blackboard writing, without detriment to the beginning stage of muscular movement development at the desks. The most successful supervisors and teachers of muscular movement penmanship in primary grades believe that the time devoted to penmanship practice in the first grade should be equally divided between desk and blackboard practice. While at the blackboard the straight line and oval exercises should be practised sparingly, there being no special value in practising these drills as movement exercises. The straight line drill may be practised to develop natural slant and the oval as an exercise in form building.

MOVEMENT IN BLACKBOARD PRACTICE

Each pupil when he goes to the blackboard should understand clearly that in writing on the blackboard he is using his play movement, the movement that he began to use when he was a baby in the cradle reaching up his hands to his mother, and that he has continued to use in the school yard, in the street and at home; when he swings his arms in running; when he throws or bats a ball, and whenever he is in active play. Thus is established in the mind of the child as

a dominant thought when he writes at the blackboard: "This is not my real writing movement which I use at my desk. This is my play movement." When this thought has been established firmly in the mind of the first grade pupil, he realizes when he goes to his desk the importance of developing the real writing movement, and why he does not resort to the whole arm movement swing from the shoulder, but uses the large tireless muscles of the arm, with the muscle near the elbow for a steadying rest.

Too many teachers are wasting the time of their pupils in blackboard practice by devoting lesson periods to so-called "movement drills" which need not be practised in connection with the development of handwriting at the blackboard.

BIG WRITING A FALLACY

The big, whole-arm movement penmanship occasionally practised at desks in primary grades appeals to some primary supervisors and teachers, because it relieves them from learning the mechanics and pedagogy of practical penmanship. It is feared that educators who favor the teaching in primary grades of large handwriting, which compels the use of whole-arm movement, do not look very far ahead and consider seriously the obstacles that will be encountered later by teachers and pupils when an effort is made to break up the pernicious use of whole-arm movement. It is hard to understand why any superintendent, supervisor, principal or teacher should advocate, or attempt to defend, a principle in penmanship training for which no excuse can be found in pedagogy, physiology or psychology, and surely there is no educator who would advocate teaching in primary grades incorrect spelling, incorrect pronunciation, or that two and two are five.

THE INITIAL LESSON

If approached in the right way the initial lesson in muscular movement penmanship to primary grade pupils brings almost immediate results.

Let us suppose that the teacher conducts this lesson in the following manner, not referring specifically at first to the writing itself.

"Children, do you know which is your right arm? Those who do may raise it," and up go the hands. "Who taught you which is your right arm? Oh, your mother; isn't that fine!" Then the teacher goes to the blackboard and draws an outline of the pupils' desk exactly the same size as the tops of the desks at which the pupils are sitting. The teacher should then explain that this is a make-believe desk, drawn on the blackboard so that all the pupils in the room may see it.

Turning her back to the pupils the teacher then places her right arm on the right relative position of the make-believe desk on the blackboard, imitating as closely as possible the position the pupils' arms should occupy. Then the following instructions to the pupils may be given: "I place my right arm on my desk just like this. Will you please place your right arms on your desks just as I have placed my right arm on my desk? I place my left arm on my desk with the left hand near the right hand. You may place your left arms on your desks just as I have placed my left arm on my desk. Now, children, with both arms on your desks rest—just rest. Are you comfortable? Oh, you are comfortable! That is well. How long could you sit in that position without getting tired? Certainly you could sit there a long time without getting tired because you are resting. Now I am going to let my eyes travel up and down my right arm and I want you to do the same with your eyes. Just look your right arms all over. Please notice

the square turn at the right elbow. I want you to make a picture through your eyes of the positions in which your arms are lying on your desks. Now raise your wrist a little, just as you see me raising mine, because I do not want you to rest the least little bit on the wrist or the side of the hand, but I do want you to rest all the time on your arms just forward of your elbows. Do not forget that you are resting—*just resting*. Now please look at my hand and see how it moves forward and backward and yet the sleeve does not slip on the blackboard. I make my hand move forward and backward by pushing a little from behind the elbow, not very much, but just a little. This is easy if we only sit in the nice positions in which we are now.

"Suppose we call that right arm from the elbow to the wrist a turtle's body; then the wrist will be the turtle's neck and the hand will be the turtle's head. We are going to push again from behind the elbow and just keep the neck of the turtle moving in and out of the turtle's shell, which is the sleeve."

Under this plan at least one-fifth of the pupils in a class room will respond quickly and adequately, using easy muscular movement motion, and as the teacher moves about the room watching the movement she will soon discover pupils who never lose the movement even for a second. Just as soon as it is thought advisable the pencil may be slipped into the fingers of such pupils as maintain correct posture and continue to use the right movement. Then, without touching the pencil to the paper, the same game as described above should be carried on with the turtle's body, neck and head. Soon a teacher will discover that some pupils in the room have not lost the positions or movement even when they have pencils in their hands.

It is then safe to teach these pupils to let the points of the pencils touch the paper while pushing from and pulling toward the center of the body. The result will be the straight line drill made with muscular movement, and a pupil, no matter how young, who can maintain the correct posture and continue to use the right movement on the straight line exercise, may be taught in a few minutes how to write a word with muscular movement—a simple word, of course, like s-e-e, beginning with a small s. An experiment of this kind has often resulted in the writing of simple words by several pupils in a room within the limits of fifteen minutes after the first lesson has been started. It must not be assumed, however, that the pupils who can do this after such short practice will pick up their pencils and write with muscular movement the next day. Correct pedagogical principles require constant repetition of certain elemental things before they become fixed in the mind, and in muscular movement penmanship the movement developed must become somewhat automatic before very much progress can be made toward the teaching of actual writing.

THE GROUP AND SOCIALIZATION PLAN

When, within the first week or first two weeks of the semester, it is found that certain first or second grade pupils, who have just begun their training in muscular movement, continue to use muscular movement in the straight line exercise or oval and in writing one little word, a first or advanced group should be formed. The Group Plan with any class of pupils is an important factor in developing quickly correct writing habits. Those who form the first, or advanced group, will necessarily be pupils who maintain correct posture and use the correct movement constantly in the exercises and the

words on which they have been drilled. These pupils will need very little personal instruction from the teacher; just a suggestion now and then being sufficient. From this first group pupils may soon be trained to act in the capacity of assistant teachers. These assistant teachers will pass about the room during the writing lesson, demonstrating at the desks of other pupils and helping them to the greatest possible extent to master the movement. This is an ideal form of socializing the penmanship lesson, not only in the primary grades, but in all grades as well. There are many primary teachers who know thoroughly the pedagogy of Palmer Method Penmanship, who demonstrate it automatically, and who have found that first and second grade pupils soon become very adept in teaching their classmates how to use muscular movement as well as themselves.

COLLATERAL LITERATURE

There are published in connection with the Palmer Method Penmanship texts various booklets which are helpful to teachers who will study them, and these booklets are distributed free to teachers in whose classes the Palmer Method textbooks have been introduced.

Some of the most helpful are "The Outline for Teachers," the "Eight Essential Steps" and the "Question and Answer Booklet." These cover very thoroughly and briefly the essential pedagogical truths with which all teachers of penmanship should be familiar.

Superintendents who desire this collateral Palmer Method literature for distribution among their teachers should write to the nearest office of The A. N. Palmer Company for it, and individual teachers, who are not so situated that they may obtain this collateral literature through the offices of their superintendents, should write direct for it.

Part One

BEGINNING WITH MUSCULAR MOVEMENT PRINCIPLES

THIS book tells how to teach the drills in Writing Lessons for Primary Grades in accordance with the basic principles of muscular movement writing as taught in The Palmer Method of Business Writing. Unless the directions in this book are followed faithfully, the best results will not be obtained. If children merely *copy* these drills, no better results will be produced than if they were to *copy* any other script forms. We must keep in mind constantly the fact that we should develop easy movement as well as good form.

The words and sentences were selected after much deliberation. Care was exercised to employ words that introduced all the letters of the alphabet and at the same time make each lesson a preparation for something that follows or a review of something that precedes it. Immediate application of the words taught is made in the short sentences given for practice.

Children must be taught how to use correct muscular movement at the desk, and they must be taught how to make the various letters used in writing. Since children cannot make letters nor words with muscular movement until they acquire it, you must begin by showing them how to sit, how to place the arms upon the desk and how to make the writ-

ing arm move on the large fleshy, cushion-like muscle near the elbow. Pupils must then be shown how to hold the pencil and push it forward and backward, using the same movement they used when the hand was empty. This movement should then be applied to drills 1, 2, 3 and 4. The foregoing process will probably require from four to six weeks or even longer, depending somewhat on conditions.

The muscular movement is not used when writing on the blackboard. Therefore you can begin at once to show the children how to make the letters and easy words shown in the white-on-black copies. By the time the children have learned how to make drills 1, 2, 3 and 4 fairly well with the muscular movement at the desks, they should be able to write many of these easy words on the blackboard. You should then begin with page 12 and show the children how to "push" with the muscular movement the same parts of letters, complete letters and easy words that have already been practised on the blackboard. By following this plan you will be able to teach correct muscular movement and correct letter forms separately during the first few weeks, and then unite these two features of good writing as soon as the children are prepared to do so with some degree of intelligence. There should be daily practice on drills 1, 2, 3 and 4 even after the blackboard work is discontinued.

SOME ADVANTAGES OF THE WHITE-ON-BLACK COPIES

FIRST: The copies being big and bright enable pupils to get better mental impressions or pictures of the letters and words than they would by looking at the normal-sized, black-on-white copies.

SECOND: Since much of the teaching of form to little children must necessarily be from the blackboard, it is better for them to study copies that are like the teacher's illustrations in *color* as well as form than to be obliged to imagine them in a reverse color.

THIRD: By studying these white-on-black copies and practising them at the blackboard, children learn how to make them fairly well before they attempt to practise them with muscular movement at the desk.

FOURTH: By drawing this clear dividing line between free-arm movement at the board and muscular movement at the desk, there is not likely to be any confusion of the two movements such as would result were they to write with free-arm movement at the desk during the first year.

THE BLACKBOARD ONLY AN AID

Although we plan to use the blackboard as an aid in teaching form in the first-year grade, we wish to emphasize that it is to be used *only* as an aid and that its use should be discontinued just as soon as the children acquire a working knowledge of good letter forms. By its use children may be taught how to write easy words at the board while they are acquiring correct writing habits at the desk, and are learn-

ing how to make drills 1, 2, 3 and 4 with the muscular movement. However, teachers should understand that the principal object is to teach children how to write rapidly and easily with the muscular movement on paper at the desk or table. Blackboard writing is only incidental to the main object and is to be used only as a means to an end.

DIFFERENCE BETWEEN PRIMARY AND HIGHER GRADES

In teaching little children in the first and second years, the writing must be unfolded in a way that will make the work interesting and at the same time make it easy for them to follow the plan of development intelligently. One of the striking features of the successful teaching of muscular movement writing in any grade is the concert drilling of entire classes of pupils. The rhythmic movements which develop control of the writing muscles and lead to skilful penmanship are regulated by marking the time in some way—usually by counting or tapping. This stimulates the movement, quickens the action of the slow pupils, and holds in check the reckless ones. Children enjoy concert work of any kind. They like to march; they like to sing; they like to practise writing in concert to rhythmic counts or tapping of time or to *rhythmic phrases*.

Teachers in whose classes Writing Lessons for Primary Grades are used will be expected to master The Palmer Method of Business Writing and in their study and practice of it they will become familiar with the rhythmic and conversational counts, through which older pupils are interested and taught quickly how to apply elastic movement in form building. This will prepare teachers for the rhythmic

phrases in the following pages, which have been arranged with special reference to the needs of the first and second-year pupils.

Counting or tapping develops the movement but does not direct the mind. We must unite mind and muscle if we would succeed in our efforts to write well. Pupils in the upper grades may be able to keep in mind what they are trying to do while following the counting, as they have a more or less definite conception of what they are trying to make; but in the first years the little ones not only have difficulty in centering their minds on what they are trying to do while keeping their hands in motion, but they do not know in what direction the hand should move to produce the characters they are expected to make.

In this series of lessons descriptive phrases have been substituted almost entirely for the counting. In this way the teacher is enabled not only to keep the attention on the exact thing the pupils are trying to make, but she actually describes the motion necessary to produce it, and at the same time regulates the time in which it is done. The descriptive phrases used are simple and easy to follow, thereby promoting that continuity of motion so much to be desired.

THE DIFFERENCE BETWEEN FINGER MOVEMENT AND MUSCULAR MOVEMENT

Before any subject can be taught successfully, the teacher must have a clear conception of the purpose of the instructions. She must know exactly what she is trying to accomplish. Much time and energy are frequently wasted

while teaching writing because the teacher has not fixed clearly in her mind the difference between finger movement writing and muscular movement writing. In finger movement writing the action is confined entirely to the hand and fingers. In muscular movement writing the movement comes almost entirely from the arm. One striking point of difference between finger movement writing and muscular movement writing, from a physical point of view, is the fact that in finger movement writing, which we hope to avoid, the hand rests firmly on the wrist or side of the hand, thereby confining the action entirely to the hand and fingers; whereas in muscular movement writing the wrist and side of the hand are raised just a little, thereby permitting the movement to come from the large muscular cushion in front of the elbow, which should rest on the desk at all times. The hand is steadied by letting it glide lightly on the nails of the little finger and the one next to it. Some of the best writers glide on the little finger only. In muscular movement writing the movement is produced by the large muscles located above the elbow and around the shoulder. Much training of these muscles on drills 1, 2, 3 and 4 is necessary before children can write well with the muscular movement.

Teachers should read carefully what is said about Physical Training in Penmanship on page 11 of The Palmer Method of Business Writing.

HOW CHILDREN SHOULD SIT

We have shown by photographic illustrations in Writing Lessons for Primary Grades how children should sit while writing. These pictures show so well what the correct

posture should be that little need be added except to direct attention to them. If the desk is large enough to permit it, children should sit in a straight-front position at the desk as shown in these illustrations. If the desk is large enough for the large muscular part of the arm to rest on the desk when the pupil approaches the bottom of the page, and the paper is moved forward, the front position should be used.

When the front position is used, it is easier to make clear to the children how the arms should be placed than if a side position is used. It also makes it easier to show how the paper is to be placed. When the straight-front position is used, both arms rest on the desk alike—the elbows at the edge of the desk. When both elbows are at the edge of the desk both shoulders are kept at even height. This insures good posture and makes twisted spinal columns less likely than any other position would.

In the first and second-year grades, where the little arms are short, the desks are usually large enough to permit the use of the straight-front position. If, however, the desk is too small to accommodate the paper and arm when the front position is used—and this is frequently the case above the second year—it will be necessary to do the next best thing, turn to a half-right position. That is, turn the right side a little nearer the desk than the left. In either position the left hand should always be placed above the writing to keep the left shoulder on a level with the right shoulder. The pupil should sit well back in the seat, as shown in Illustration No. 11. Both feet should rest flat on the floor in a natural position to steady the body and to prevent too much weight on the arms, which always results when the feet are thrown back on the toes. The back should be kept

straight and should incline or lean forward from the hips. The back should never bend at the middle as if there were a hinge there. Children should sit so that they do not lean against the front edge of the desk nor against the backs of the chairs.

These things must be insisted upon until they become habits. They must be insisted upon, not only during the writing lesson, but during all periods in which writing is used. Teachers should remember that they are helping children form the habits of a lifetime. The teacher should also read thoughtfully what is said about "Correct Positions for Classroom Writing," beginning on page 7 of *The Palmer Method of Business Writing*.

THE FIRST STEPS IN THE DEVELOPMENT OF MUSCULAR MOVEMENT

After pupils have assumed correct positions at the desks, as previously explained, have them place both arms upon the desks in writing position. The elbows should rest on the front edge of the desk. The arms should be bent at the elbows so as to form square turns, or right angles. This will bring the hands together in front of the center of the body. The left hand should be placed just a little farther up on the desk than the right hand.

When the children of the class have been shown how to place their arms as described above, and have been drilled in doing so until they can place their arms and hands in correct position promptly, they should be required to open the right hand until the fingers are extended straight and to rest the hand flat on the desk, palm downward. This position prevents any tendency to grip which would cause

a tense condition of the muscles; it makes sure that the fleshiest part of the forearm is under the arm, and insures perfect relaxation of the muscles. Now have the children raise the right hands, but not the arms, just a little, and they will have their hands in the position shown in No. 3. (Have the children look at Illustration No. 3.)

When the hands have been brought to the position shown in Illustration No. 3 attention should be called to the direction in which the fingers point. The children should then be told to give the hands a little push in the direction the fingers point when you say "push" and pull them back as you say "pull," as follows: "Push, pull, push, pull," etc. The muscles, which must remain in one place on the desk, will stretch forward and backward like a piece of rubber under the arm. We recommend that "push" be used as a signal for the forward movement and "pull" for the backward movement until the children begin to understand the little play on the muscles, after which a single signal may be given for the forward and backward movement, such as "push push push push push push push push" or "1 1 1 1 1 1 1 1 1 1 1" or "1 2 3 4 5 6 7 8 9 10," etc. *The rate of speed for these first movements should be from 80 to 100 counts in a half minute.*

THE SECOND STEP

The second step in the development of the muscular movement is shown in Illustration No. 4. The fingers are bent back under the hand so that the finger nails touch lightly on the desk or paper. It would be a good plan at this point to place a sheet of ruled paper under the hand for the nails to glide on.

The teacher will lead up to these different steps or changes in whatever manner she may think will carry the interest of the children best; but until a better way presents itself the following plan of showing them how to bend the fingers under, as shown in Illustration No. 4, is suggested: Ask the children to examine their hands and then tell you which is harder and smoother, the fleshy part of the fingers or the finger nails. They will invariably answer that the nails are harder and smoother than the fingers. Then ask which would run on the paper better, the fingers or the nails. Of course they will say *the nails*. But you find, by looking at your own hand, that when the fingers are extended, as shown in Illustration No. 3, the nails are *on top*, and the question will be, How can we bring them *underneath*? You will now invite the children to watch while you slowly bend the fingers back under the hand, as shown in Illustration No. 4. Following the demonstration, suggest that they extend their fingers and see if they can bend them under as you did. They will have no difficulty in doing it, and the fact that they have done just what the teacher did will be encouraging to them. (Have the children look at Illustration No. 4.)

You will now be ready to have the children practise making the nails slip or run forward and backward on the paper just as far as the large muscle near the elbow will stretch without slipping on the desk. This will be a repetition of what they did in Illustration No. 3, except that the nails are now serving as little "runners" or "skates." The count should be the same as before, 1 2 3 4 5 6 7 8 9 10, 1 2 3, etc., *at the rate of from 80 to 100 counts in a half minute.* Be sure that the wrist is off the desk at all times.

Observe the light showing under the wrist and hand in Illustration No. 4, as evidence that the wrist does not rest on the paper.

When children understand how to bend the fingers under and can glide on the nails, they should be drilled in moving forward and backward across two spaces on the paper. (A space is the distance between two blue lines, which should be three-eighths of an inch apart.) The teacher should make clear to her class what a space is by drawing lines on the blackboard. She should then place ruled paper under each child's hand; when this has been done the children should be required to extend the first finger, so as to bring it and the thumb together as if holding a pencil. They should then be required to push and pull forward and backward far enough to move the nail on the first finger across two full spaces on the paper to a count of 1 2 3 4 5 6 7 8 9 10, etc., at the rate of 80 to 100 counts in a half minute. This will help the children to become accustomed to the distance to be covered in making drills 1, 2, 3 and 4 before attempting to hold the pencil. If some of the children ramble about over the page, as they are likely to do, the teacher should make a pencil mark across the two spaces, which will serve as a little track for the child to glide up and down. This will prevent the rambling and will help the child to become accustomed to moving to and from the center of the body—the proper slant.

THE THIRD STEP

When the class can take correct position and place the arms and hands on the desk, as shown in Illustrations Nos. 4 and 9, and keep time to a count of 80 to 100 in a half

minute, you should introduce the third step in the development of the muscular movement, as shown in Illustration No. 5. Now we must show the children how to hold the pencil and how to practise the muscular movement as before. When the pencil is first placed in the hand the child wants to write. It is difficult to keep the attention on the position of the hand, arms, fingers and pencil. Because of this fact children should be drilled in pencil holding and movement as before, but with the point of the pencil *upward*, as shown in Illustration No. 5. The first finger should be placed on the pencil and there should be from one-half inch to an inch between the end of the finger and the end of the pencil that is on the paper. Observe how the fingers bend. The thumb should bend well at the joint. The wrist should be *off* the paper at all times—just enough to show the *light under it*. The slant of the pencil may be regulated by keeping it up near the big knuckle joint. The pencil (or penholder) should point over the part of the arm between the elbow and shoulder as shown in Illustration No. 12. The class should be drilled daily in pushing and pulling the pencil the same as in steps 1 and 2.

THE FOURTH STEP

When steps 1, 2 and 3 are understood and pupils respond readily to the directions of the teacher, the pencils should be reversed, as shown in Illustration No. 6. We are now ready to make our first attempt at drill 1 on page 8.

TIME REQUIRED TO INTRODUCE STEPS 1, 2, 3 AND 4

It would be impossible to determine in advance just how much time should be spent on any steps or drills. The

teacher's judgment must regulate this. She should be guided by their progress and ability in the previous lessons. If children have not learned how to add, it would be unwise to proceed to the subjects of subtraction, multiplication and division. The same idea should prevail in this work. In a general way we would advise that one or two short periods daily during the first two weeks should be devoted to steps one and two; a third week to steps one, two and three. Step four might be introduced the fourth week, after which steps one, two, three and four *should be reviewed daily.*

HOW TO TAKE POSITION

It is recommended that young children be taught to take correct writing positions by signals. By doing this much time is saved in getting ready for writing practice, if pupils are taught to respond promptly, when they are given their first training in concert action, which is one of the basic principles of this plan of teaching muscular movement writing.

The teacher may plan her own routine for taking position, but the following plan is suggested for use until a better one is devised: At the signal ONE, all pupils should sit at "attention," by which we mean that they should sit erect, feet on the floor in front of the chair, the hands clasped and resting on the front edge of the desk, as shown in Illustration No. 7. At the signal TWO the arms of all pupils should be held in a limp, relaxed condition over the desk ready to drop in position, as shown in Illustration No. 8. At the signal THREE the arms should be dropped in position and the movement on the muscle begun, as shown

in Illustration No. 9. After about a minute's practice of the movement with the empty hand, the large muscular part of the arm resting on the desk, the fingers turned under and gliding on the nails, the wrist *up*, the signal FOUR should be given. This would be the signal to pick up the pencil (or penholder) with the left hand, place it in the right hand and continue the movement while making a study of correct pencil holding, as shown in Illustration No. 10.

If the teacher will take a little time to drill the pupils in these individual steps until they understand them and respond promptly, a great economy of time as well as a splendid form of discipline for the class will result. When learned, the teacher will say One (all attention), Two (all erect with arms raised), Three (arms dropped in position and the right arm running on the muscle), Four (pencil or penholder in the hand and the arm rolling on the muscle).

THE PAPER AND HOW TO PLACE IT

Owing to the fact that children in the primary grades are usually provided with small desks, it is recommended that paper six by nine inches in size be used in these grades. It is a convenient size for the desk, and by having the children mark the middle of the page they can be taught to fill the first half of the line and then move the paper to the left before filling the last half of it. This moving of the paper is an important feature and should be insisted upon until the habit is established. Paper with the blue lines three-eighths of an inch apart should be used.

The paper should be so placed that the lower left corner rests in front of the center of the body. It should be so

turned that the blue lines run in the direction the hand would swing from left to right, using the large muscular rest near the elbow as a pivot. *See illustrations on page 18 of The Palmer Method of Business Writing.*

THREE PLANS OF INSTRUCTION

There are three plans of instruction and they may be used in the intermediate and grammar grades as well as in the primary grades. They are the class plan, the individual plan and the group plan.

THE CLASS PLAN: By this plan the teacher instructs the class as a whole. These class instructions should include position at the desks, position of the feet, position of the bodies in the seats, position of the arms on the desks, and a presentation of the lesson to the entire class.

THE INDIVIDUAL PLAN: However clear the class instructions in writing may be, it will always be necessary for the teacher to move about the room helping the children individually. Some who are striving faithfully to follow the instructions as they understand them, but who are not doing well, should be shown their errors, should be helped by personal demonstration, and should be encouraged by kind words of instruction.

THE GROUP PLAN: The teacher has done all she could do during the first week to teach all her pupils by the class plan, the important thing in relation to position, muscular relaxation, and the use of motive power. Still she finds only a few pupils who have sufficient knowledge of the subject to hold pencils and continue the movement.

The important question is: How can the teacher give encouragement to those who have done so well, and at the

same time continue the process of repetition with the pupils who appear to have accomplished little in the right direction? We recommend the introduction immediately of the group plan. Assign pupils who have done well and who can practise in the right way with but little supervision to seats at the front of the room, and at the right of the teacher as she faces the class, it being understood that any pupils who backslide, or who fail to show continued progress, shall give up their honored seats and return to those they formerly occupied. With a start of two or three pupils the group will grow from day to day, as other pupils strive for the honor of a desk in the charmed group, and there will be few backsliders.

The special reason for starting the group of proficient pupils at the front in the row of desks at the right of the teacher as she faces her class is to give other pupils the benefit of models so placed that they may be seen and studied by other pupils without the necessity of turning from the correct position.

PAGE EIGHT

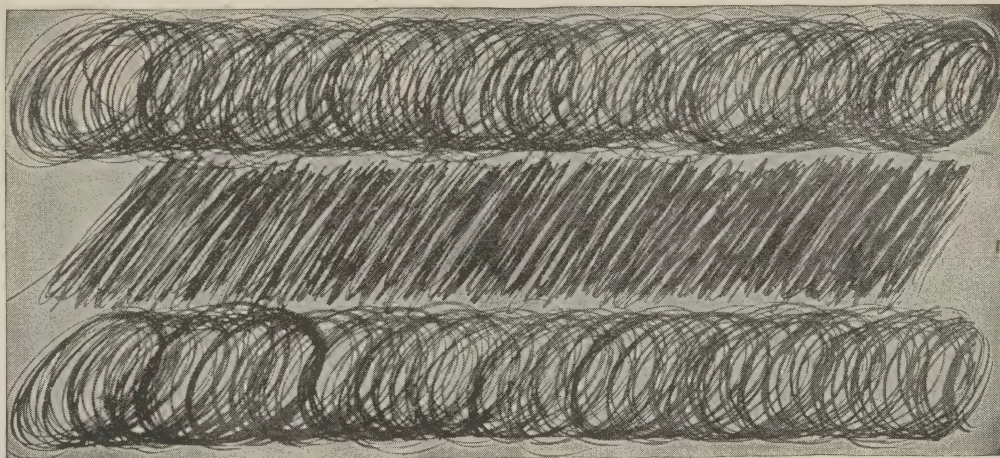
This drill is the product of the first movement the child practised—the “push and pull” exercise. Its liberal use will develop individual slant or direction. It is the easiest movement to practise while learning how to hold the pencil or pen correctly. The points of excellence are direction, lightness and compactness. *A count of 80 to 100 should be given in a half minute.* If children have difficulty in making the lines run forward and backward to and from the center of the body along the line of vision, a few light pencil lines placed on the paper to show the desired direction will prove very helpful in correcting this difficulty.

PAGE NINE

Oval drills and straight-line drills should be made on the same slant. The exercise given on page nine will make clear this uniformity of slant and its practice will do much to establish it. Say "straight straight straight straight straight straight straight straight" for the straight lines which should be made first, so as to form a guide in slant; then say "round round round round round round round round" for a corresponding number of ovals around the straight lines. The speed should be such as would produce one complete line of eight exercises in one minute and allow for the moving of the paper at the middle of the line. Aim to make the ovals wide on each side of the straight lines.

PAGE TEN

As soon as pupils are able to make the oval motions so



Specimen of Oval and Straight-Line Drill Made by a Seven-Year-Old Pupil

that they resemble those on page nine in form and slant, the drill on page ten should be practised *daily*. Count at the rate of about 100 in a half minute. Be sure that the arm rests on the large muscle at all times. Be sure that the wrist is raised just a little off the paper. If the children press down on the pencils or pens too hard, the time may be kept by saying "light light light light," etc. To keep the attention on the "roundness," say "round round round round," etc. The points of excellence are: roundness, lightness and compactness.

PAGE 11

Even the little ones should be drilled on

straight lines and ovals one space high. Care must be exercised in this, however, or children will use the finger movement in covering these shorter distances. Be sure that they push with the large muscle of the arm. Observe the arrows at the beginning of the ovals. The upper line of ovals is made

with a direct oval motion such as would be used in making a capital O. The lower line is made with a reversed oval motion, such as would be used in making m's and n's. Pupils should be drilled on both of these movements.

THE DEVELOPMENT OF FORM

As soon as the classes have been organized and the development of muscular movement at the desk has been started, the teaching of the formation of letters and easy words may be begun at the blackboard. The correct position and muscular movement at the desk do not enter into the work at the blackboard, and because of this fact it is not necessary to wait until children have learned how to make the movement training drills (1, 2, 3 and 4) with the muscular movement before beginning this form work at the board. Short periods of board work may follow the muscular movement training at the desk daily, or these two different kinds of training may be given at entirely separate periods daily. For the blackboard practice the large white-on-black copies should be studied.

It is not intended that all the children should go to the board at one time. At first perhaps only one or two should be at the board writing under the teacher's direction, with all the others observing and comparing the results at the board with their individual copies in their books, which should be open before them on their desks. In this way the entire class will have a part in the lesson, whether they are at the board or not. They will visualize and learn to discriminate between good form and poor form. After a little practice pupils at the board will take their

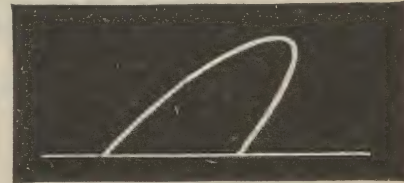
seats and others will go to the board. Those at their seats should trace the copy in the book with the dull end of the pencil and thereby become familiar with the form. Eventually all shall have had their turns at the board.

Instead of counting to regulate motion, words or phrases are used. The words or phrases help the children *think the motions they are trying to make*. When the children become quite familiar with the motions they are expected to make, the descriptive words or phrases may be gradually dropped and counting substituted.

But one drill is given on a page. Therefore each drill is referred to by the page. (Note: The children should be taught how to turn to the lesson by the page number as soon as possible. This will make it easy for each one to open the book to any lesson the teacher may designate, and do it without loss of time.)

PAGE TWELVE

This drill is known as the "over" motion. The teacher should step to the board and draw a horizontal line. Then after making sure that every pupil is watching closely, she should make the first stroke of the "over" motion (see accompanying illustration) with a light, quick movement, after which she should address the class in some such language as the following:



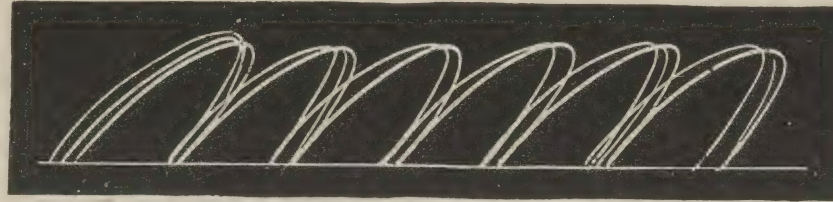
"Now, children, this is a stroke that is used many times in writing. It is made by starting at the line—see (going over the line with crayon), turning at the top and coming back to the line. We use it in making m, n, h, y, x, v, etc. (make these letters). Now watch me make a whole row of 'over' motions. Over over over over over (make six 'over' motions while saying 'over' six times quickly). Now watch me go over it again—and over it again." (Several times; see accompanying illustration.)

When interest has been aroused, make a copy of the "over" motion low enough on the board for a child to reach it easily and invite a volunteer to come up and take a piece of crayon and go over the copy while you say, "over over over over over over." Of course the child will move the crayon slowly at first; but with a little encouragement and several repetitions, and having different pupils come to the board and make the trial, children will acquire the ability to repeat this movement rapidly. The same drill should be repeated for several days—at least until all are familiar with the "over" motion and can repeat it at the rate of twenty or more in a minute. When this drill is made on paper with the muscular movement, it should be made like the black-on-white copy at the rate of twenty-five or more per minute. Before making the "over" motion on paper, pupils should

be drilled on the reversed oval drill at the bottom of page 11.

PAGE THIRTEEN

In making the small e, or "up-round-up" drill, the child must start *up* and make it *round* at the top. The teacher should say what the child must think, which is "up round up round up round up round up," without a stop between the words. The drill should be explained at the board and retraced over and over like the previous drill. These drills should be about two inches high on the board. Children should be drilled until they can repeat this drill about twenty times in a minute at the board and about twenty-five times with



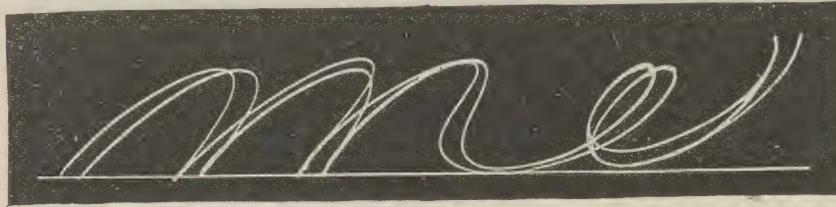
No. 2

the muscular movement at the desk. When practising with the muscular movement at the desk, the black-on-white copy should be followed as to size. When pupils are familiar with the movement used in making this drill a count of 1 2 3 4 may be substituted for the phrase "up round up round up round up round up"; or you may say "e-e-e-e." *Caution:* Be sure that the muscular part of the arm in front of the elbow is *resting upon the desk at all times*. The direct oval drill at the top of page 11 should be practised before making the "up round up" drill on paper

PAGE FOURTEEN

As will be seen by a study of the copy, this drill is a combination of the two preceding drills—the “over” motion and the “up round up” motion. If the class has been drilled on those two exercises over and over until they are familiar with them, it should be comparatively easy to unite them and write the word “me.” The teacher should make the word on the board and point out the fact that the “over” motion is used three times and the “up round up” motion once. She should go over the word several times with a light, quick motion, saying, as she traces, “over over over up round up,” without any pause between words. (See accompanying illustration.)

In doing this the teacher is describing the motion required to form the word properly. She should have the children look closely at their own copies in the book. They should be required to tell where the “m” begins; how many “over” turns there are (counting them) and where the “e” ends. Then as many as the blackboard will accommodate should be sent to the board with their books in their hands. As they write the word “me” the teacher should say “over over over up round up” as rapidly as the pupils can be encouraged to write, over and over, erasing when several words have been made. Those at their seats should trace the word “me” in the book. The speed should



No. 3

be gradually increased until the pupils can make the word on the board at the rate of twenty or more words in a minute. When this same drill is practised with the muscular movement at the desk, with the arm resting on the desk, twenty-five or more words like those on the lower part of page 14 should be made in a minute. The children should be helped to make frequent comparisons of the words they have made and the copy. The class should not be allowed to try to write this word at the desk until they have learned how to make drills 1, 2, 3 and 4 fairly well with muscular movement.

Suggestion: After the word “me” has been taught, write the word “men,” which is made with the same movements practised in the word “me,” saying “over over over up round up—over over up,” without any stop between the words. Supplementary words are suggested after each lesson.

PAGE FIFTEEN

In some respects the letter s is a difficult letter, but it is made with a sort of rocking or swinging motion, which is easy for children to acquire. The first stroke which begins at the base line is made with an upward motion, just like the first stroke in e; but instead of making it round at the top like the top of e it must be sharp. There are two distinct

movements—"up" and "back." The time for making this drill should be marked by saying, "up back—up back—up back—up." There should be a slight pause or stop in the motion at the bottom of s after the word "back." The swing back should always touch the upward stroke. The teacher should make this drill on the board, in the presence of the children, large enough for all to see. Pupils should be required to compare all important points in the drill with those shown by their copies in the books. Their attention should be called to the starting point at the base line, the angular tops, the joining or closing at the bottoms, the distance between the letters, and the ending point. This kind of study interests the children and teaches them to begin to discriminate between good letters and poor ones; they begin to have ideals. The speed should be twenty or more groups of s's in a minute at the board and thirty or more groups in a minute when practising at the desk with the muscular movement. Other good phrases to use to mark the time while making this drill are "swing s, swing s, swing s, swing," and "up 1, up 2, up 3, up." Both the direct and the reversed or indirect oval drills on page 11 enter into this drill and should be practised before making s's on paper.

Caution: Do not neglect the *daily drills in muscular movement at the desk*. When these drills are given, pupils should always be required to go through the routine for taking correct position by signals, as was previously explained. They should always begin the movement training by going through the exercises shown by Illustrations 3, 4, 5 and 6. When students understand the movement fairly well, the exercise shown by Illustration No. 3 may

be dropped. The exercises shown by Illustrations 4, 5 and 6 should be continued as preliminary exercises, however, throughout the first and second years.

PAGE SIXTEEN

The word "see" should be explained at the board by the teacher in the same manner as the previous drills. The word should be written and retraced over and over with a light, quick motion while saying "up back, up round up round up." There should be a slight pause at the bottom of the s after the word "back," as indicated by the comma; but there should be no stops between the other words. The little check in the motion at the bottom of the s gives time to think before rolling off the two e's. The check in the motion at angular connections is a good point to observe in gaining control of the movement. When the children understand the motion required to write the word "see," the descriptive phrase may be dropped and "swing s, e-e," substituted. The word should be made on the black-board twenty or more times in a minute, and at the desk thirty or more times in a minute. *Supplementary words:* "seen" and "seem."

PAGE SEVENTEEN

The first thought about an O is that it is round, or nearly so. We may distinguish the capital O from the small o by saying "*big* round O." This phrase not only describes the letter, but indicates the *time* required to swing it off. Have the children study the capital O in the book. Call attention to the "roundness" and to the small loop in the top of the O. Be sure to point out that the final stroke of the letter is made by swinging *upward*. Make a

good capital O on the board and retrace it several times while repeating "big round O, big round O, big round O," etc. (See accompanying illustration.) Have the children—all or some of them—do the same, either at the board or by tracing it in the book. This retracing of the capital O should be followed by making individual O's while the teacher says, "big round O, big round O," etc., at the rate of fifty or more O's in a minute. This letter should be practised frequently.



The sentence given in this lesson, which is made up of the words practised, may be written now. It would be a good plan to regulate the time or motion while writing this sentence by saying just what one must think while writing it well: "Big round O (O) up back, up round, up round up (see), over over over up round up (me)." That is, describe each word as was done when it was practised as a lesson.

PAGE EIGHTEEN

The small o furnishes one of the very best movement exercises. The teacher should explain the motion used in making an o. Call attention especially to the "roundness"; show how it is brought together at the top; make clear how the reverse motion or swing used in finishing the o is made. This same final swing occurs in v, w, r and b. The motion for this exercise may be described by saying, "round up, swing round up, swing round up, swing," or "round o, swing round o, swing round o, swing," with

a sudden stop in the motion just after o or "up"—depending upon which phrase you are using. Be sure to have the "swing," or connecting line between the o's, long, so as to develop as much freedom as possible in moving from letter to letter. Have the class compare their work with the copy frequently. Say "round o, swing round o, swing round o, swing" just fast enough to make the exercise twenty or more times in a minute on the board and twenty-five or more times on the paper with the muscular movement. This drill should be repeated frequently as a little movement exercise.

PAGE NINETEEN

The exercise given on this page was selected to give practice in using three of the motions or drills taught—the "round o, swing," the "over over" and "up round up." The foregoing phrases describe the movements which make the word "one." It is "round o, swing over over up round up." There is only one place to check the motion, and that is at the top of o. The children should be encouraged to make the letters rather far apart for a while—about like the copies—as it makes it easier to think the change in the motion as they pass from one letter to another; it also stimulates freedom. The word should be retraced over and over at the board, as suggested for previous drills, to help pupils become so accustomed to the motion used in writing that they can write it without hesitating. Have pupils compare their writing with the copy frequently, whether they are writing on the board or at the desk. The speed at the board should be twenty or more words in a minute and twenty-five to thirty at the desk with the muscular movement. *Supplementary words:* on, no, noon.

PAGE TWENTY

This lesson is to give practice on the "*under*" motion—just the opposite of the drill presented on page twelve. The teacher should make very clear the difference between the "*under*" motion and the "*over*" motion. This, like the one on page twelve, makes a good movement drill and should be practised frequently. Make clear that the first stroke starts at the base line and that its direction is *upward*. By pulling down to the line and swinging upward again we make what is known as the "*under*" motion. Describe the motion and keep the time by saying "up under under under under." It may be made deliberately at first until all become accustomed to the motion. Then the foregoing words should be repeated quickly to encourage a quick, continuous motion. It would be a good plan to retrace it at the board several times before attempting to make it with the muscular movement at the desk. When making this drill on paper use four or more "*under*" motions with a continuous movement.

PAGE TWENTY-ONE

This lesson is to give the first practice in changing from the "*under*" motion to the "*over*" motion. Describe the motion used in writing this word by saying "swing s, up under under over over." There should be no check in the motion through the entire word except at the bottom of the s, as indicated by the comma, where there should be a stop. Each new word should be explained carefully and retraced over and over until the motions used in making the words are well fixed in the minds of the children. It is a good plan to have the children go over the words in the book with the

dull end of the pencil while the teacher names the motions. As an example, take the "swing s, up under under over over" and repeat it many times before attempting to write "sun." *Supplementary words:* us, use, uses.

PAGE TWENTY-TWO

The *parts* of the r have been practised in previous lessons. The first stroke is "over," which was given on page 12, and the last part, which is "swing," was practised in finishing the o on page 18. Show the class that "over" stops at the base line and "swing" begins at the top. Therefore it is necessary to push "up" to unite the two. The motion then is "over up, swing." "Over up" should be made with one swift movement, and a stop should be made at the top before making the swing, as indicated by the comma. It would be well to make "over up, swing," and repeat it many times to get the "swing of it" before writing the word "run," which furnishes more practice in uniting the *under* and *over* motions. The description of "run" is "over up, swing under under over over." The entire word should be made with a quick movement with the exception of the check in the motion at the top of the r, just before the swing. *Supplementary words:* rose, room.

PAGE TWENTY-THREE

Show the class that the capital S is like the small s, previously practised, except that it is larger and has a "round" top instead of a "pointed" top. Make clear that in making the capital S the pupils must start at the base line (see the copy), move *upward*, but much higher than when making the small s; must make it *round* at the top.

just like a small e and swing "back under" to the upward line. Describe the capital S by saying "up, round back." It would be a good plan to practise it freely at the board before attempting to write it with the muscular movement at the desk. It is best to have the children complete the single S definitely at the upward line even if they make a dot. When writing the word, it will be easy to swing to the next letter from the dot without lifting the pen. The complete word should be described by saying "up round back, up round up round up," or "up round back, e-e," or "Capital S-e-e." Probably by the time pupils reach this lesson they will be able to make most of the letters they have practised without the description and it will only be necessary to name the letters (spell the word) to mark the time.

PAGE TWENTY-FOUR

This little sentence gives practice in writing and arranging properly three words previously practised. Call special attention to the spacing between the words. It is advisable to help the class begin the writing of this sentence by saying just what the children must *think* as they write each word. As an example, they must *think* "up round back e-e" (See), "over over over up round up" (me), "over up, swing under under over over" (run). After describing their movements through a few sentences they should be required to finish the page alone.

PAGE TWENTY-FIVE

The word "nine" is given as a review word. It is made up of movements previously practised and furnishes practice in changing from "over" motion to "under" motion and

back again. It also furnishes practice in distinguishing between the small i, which should be pointed at the top, and the small e, which should always be a loop—that is, it shows an open space in the top. Attention should be directed to the starting point of the word and to the ending point of the word. It is suggested that pupils be drilled in writing this word while the teacher spells it as "n-i-n-e, n-i-n-e," over and over many times. It should be used as a drill frequently. Skill in writing is a result of much practice on a few carefully selected drills rather than superficial practice on many drills. See that the two n's have "over turns" in the tops, that the i is angular, that the e is round at the top, and that the ending stroke swings up. Practise on the word "nine" should be continued until the children can write it approximately well at the rate of about twenty words in a minute.

PAGE TWENTY-SIX

The w is a combination of the "under" motion and the "swing." The drill on page twenty should be reviewed as a preparation for this lesson. The w should be practised alone until pupils become accustomed to the motion required to produce it, before writing the word "win." The description of w is "up under under, swing"—"up under under, swing," with a stop before "swing." The description of the motion used in writing the entire word is "up under under, swing under over over up," without any check in the motion except just before the swing in the w. In this word and most of the words that follow, the letter for special study and practice is the *first*, or initial letter; and as the class should be familiar with the letters forming the

remainder of the word, it is suggested that the teacher say "up under under, swing i-n; up under under, swing i-n," while the class writes "win, win." Keep in mind the fact that we must use enough speed at all times to make strong, smooth lines. *Supplementary words:* row, now, own.

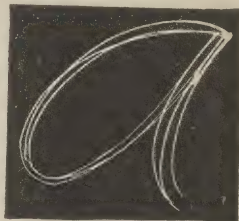
PAGE TWENTY-SEVEN

The v, which is the "new" letter in this lesson, is a combination of the "over" and "under" motions and the "swing." It is described by saying "over under, swing," with but one check in the motion, just before "swing." Make clear that it starts at the base line, that it is round at the top and round at the bottom, and that there is a reverse motion before making the "swing." The motion of the v should be practised over and over before writing the word "vine." The "in" combination in "vine" is a repetition of the same combination in "win," given in the previous lesson. The description of the motion used in writing "vine" is "over under, swing i-n-e," with a check in the motion before "swing," as indicated by the comma. *Note:* Before writing any of these words the children should trace them in the book with the dull end of the pencil or with the "dry" pen, while the teacher describes the motion to be used. They should move quickly. In preparing to write the word "vine" the children should glide over it at the rate of twenty times or more in a minute. *Supplementary words:* over, move, never.

PAGE TWENTY-EIGHT

In making the capital A we start at the top as if we were going to make a "round" letter, but when we near the

base line we turn and go "up" till we touch the starting point. After touching the starting point, we "drop" down across the base line, lifting the crayon, or pencil, or pen, as we do so. Then while making the capital A we must *think* these three motions: "round up, drop." "Round up" should be made quickly; there should be a check in the motion at the "point" of the capital A and we must "drop" quickly. The capital A should first be made at the board and retraced like the capital O on page seventeen (see illustration) it should be traced *in the book* with the dull end of the pencil, or "dry" pen, until the children become familiar with the motion required to produce it. They should be able to make it quickly before writing it on paper with the muscular movement. Quicken the motion until forty or more capital A's can be made in a minute by the first or second-grade children. In grades above the second the speed is seventy-five in a minute in accordance with the instructions given with drill 6 in the Palmer Method manual. Capital A should be used frequently as a movement drill; it is one of the best.



PAGE TWENTY-NINE

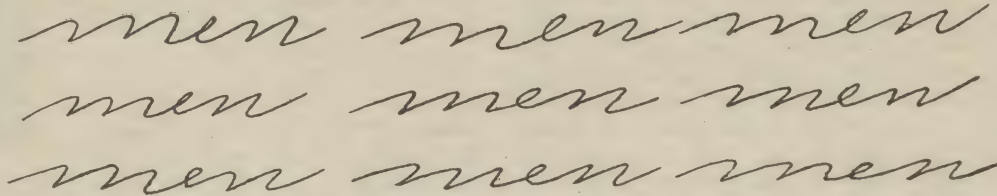
The small a follows the capital A very naturally. It is practically the same except as to size. The oval part is "round up" and the remainder of the a is "under." Both these parts have been given in previous lessons—the "round up" in Lesson Twenty-eight and the "under" in Lesson

Twenty. The single a may be described by saying "round up, under" with a continuous motion. It should be made and retraced at the blackboard and the copy in the book should be retraced with the dull end of the pencil or "dry" pen before uniting it with the n in the word "an." The phrase to be used while writing "an" is "round up under over over; round up under over over," with a continuous motion. Sufficient speed should be used to produce smooth lines. Be sure that the a is closed at the top and that the n has round turns in the top.

PAGE THIRTY

Special attention should be called to the "dot" as the starting point of the small c.

After making the "dot" the next thought is "round." "Dot round," or "dot around," should be practised until it is easy to do before joining it to "an," practised in the previous lesson. The "dot around" is followed by an "over" motion in passing to the "an." Therefore the motion used in writing "can" should be described by saying "dot round over, a-n," with a check in the motion at the top of the a, as indicated by the comma. Watch the "dot" in the c, be sure that the a is closed at the top and that there are *turns* in the top of the n. The final stroke of the n should be carried up to the full height of the n. *Supplementary words:* ice, mice, nice, race.



An Average Specimen of Muscular-movement Writing by a First Year Pupil

PAGE THIRTY-ONE

All three letters in the word "man" have been practised, but the word is given for practice in uniting these letters nicely. The class should be drilled in writing the word "man" while the teacher spells "m-a-n, m-a-n." There is one check in the motion, at the top of the a. The children should be shown how to make the m and move to the top of the a quickly and then check the motion just a little before making "an." It would be as if you said "m stop, a-n; m stop, a-n." In fact, this is a good phrase to

use while writing "man." The "stop" comes right in the middle of the word, making this a choice word to use in learning how to move quickly.

check the motion and move quickly again. The stop gives the pupil time to *think* before completing the word and thereby avoids that tangle of lines which usually follows children's first attempts to write with the muscular movement. *Caution:* Avoid sharp points in the tops of m and n.

PAGE THIRTY-TWO

This little sentence furnishes practise in arranging properly familiar words. This repetition of the copy is a new feature throughout the course, which shows the child how its practice page should look. Observe how the words:

are placed in columns and the wide spacing between words.

PAGE THIRTY-THREE

Make clear that the first stroke of *x* is just like the last stroke of *m* and *n* and the first stroke of *v*. It is the "over-under" motion. It is a good plan to point out similarities in letters whenever they occur. The crossing stroke should be made upward because of its being on the connective slant. If this stroke is made downward it is almost invariably made on the main slant—the slant of the first downward stroke of *x*. This makes it difficult to place it properly. It should be placed just half-way between the "over" and "under" turns. The single *x* may be described by saying "over under, cross," with a stop in saying it to allow time to lift the pencil or pen before making the crossing. The individual *x* should be practised liberally before writing the word "six." The description of the motion used in writing this word is "up back, up under over under, cross." Observe the check in the movement at the bottom of *s*. After the pupils become familiar with the motion the time may be kept by saying "swing *s*, i-x cross; swing *s*, i-x cross," for "six, six." Aim to make the dots equal distances apart. The dot should be a short distance above *i*. *Supplementary words*: mix, sixes. In writing the words sixes and other words in which the small *x* is not the final letter, the pen should not be lifted until the end of the word is reached, when the *x* may be crossed.

PAGE THIRTY-FOUR

Special attention should be given the small *t* in this lesson. It is like the *i*, only taller. Show the class that the

downward stroke is straight and that it comes back on the upward stroke (retraces, which children might not understand) about half-way. The children should be familiar with the last part of the word (*me*), practised on page 14. A very successful phrase to use in guiding the class through the word "time" is "curve up down i-m-e, cross, dot; curve up down i-m-e, cross, dot," for "time, time." Emphasize *up*. Gradually increase the speed until the class can write "time" fifteen or more times in a minute. Make round turns in the top of *m* and make an opening in *e*. *Supplementary words*: to, too, ate. *Caution*: Do not fail to have daily practice on drills 1, 2, 3 and 4 with the muscular movement at the desk.

PAGE THIRTY-FIVE

Before practising the word "dime" the similarity between the small *a* and *d* should be pointed out. It would be a good plan to review the word "an" as given on page twenty-nine before practising *d*. Make it clear that we begin to make *d* just as if we were going to make *a*; that we move upward as we did when making *t*; that we make a little turn at the top and come down to the base line *straight*. Describe the motion by saying "round up down i-m-e, dot." Emphasize *up*. Make round turns in the top of *m* and an opening in *e*. Carry the final stroke of *e* up a little higher than the letter. *Supplementary words*: dine, did, and.

PAGE THIRTY-SIX

Here we introduce the upper loop, *l*. The teacher should explain what is meant by the word "loop." When we start at the base line and move up higher than the *m*'s, *n*'s, *e*'s,

etc., turn at the top and return to the base line, crossing the upward stroke and making as nearly a straight line as we can without stopping the motion, we make an "upper" loop or "up" loop. The l is an "up" loop. Show that it is much like the last part of the d and that it is just like e except that it is much taller. The teacher may think of a better way of directing the movement used in writing "mile," but the following has proved very successful: "Over over over i-l-e, dot," without stopping the motion until the entire word is written. The word "mile" is a splendid movement drill. It begins with an application of the "over" motion through the m and is completed with a repetition of the "under" motion, which, with a little practice, results in an easy motion. It affords an opportunity to draw a clear distinction between the pointed i and the e. Say "over over over i-l-e, dot," at the rate of sixteen words in a minute. This word should be reviewed frequently. *Supplementary words:* ell, lee, sell, smile.

PAGE THIRTY-SEVEN

The b, h and k begin with "up" loops. The motion used in making b is described by saying "up loop up, swing"; "up loop up, swing," with a check in the motion before "swing."

The b should be made over and over until the class becomes familiar with the swing of the letter before writing the word "ball." The word "ball" may be described by saying "up loop up, swing, round up under up-loop up loop up." The foregoing would be a complete description of the motion, but we would suggest its use only at the beginning. As soon as pupils understand which way to move,

and how to join the letters, it is recommended that the following phrase be used: "up loop up, swing a-l-l; up loop up, swing a-l-l." This phrase will develop a better continuity of motion. Aim to make the b's and l's the same height. Be sure that they are round at the tops and round at the bottoms. Observe the little point or dot in the final part of b. *Supplementary words:* blue, bill, bell.

PAGE THIRTY-EIGHT

This sentence consists of letters previously practised. The children will understand the meaning of this sentence. It furnishes much practice on the upper loop. *Things to observe:* The clear spacing between the words, the height of the upper loops (b and l), the little dot or point and swing in b, w, r and o. These letters furnish a repetition of this principle. Observe the arrangement of the words in columns. Close the capital A at the top and finish it with a "drop." Should any of the letters in this sentence prove especially difficult, return to the lessons in which they are presented and review them.

PAGE THIRTY-NINE

Make clear that the h is made with an "up" loop followed with an "over under" motion, which was practised on page twenty-seven. There is only one sharp point in h; look at the copy and see where it is. The description of the motion used in making a good h is "up loop, over under," with a little halt in the motion after "loop," as indicated by the comma. Emphasize the word "up." The h should be practised liberally before writing "hill." Describe "hill" by saying "up loop, over under i-l-l." Make the loops uni-

form in height. Finish the last l with an upward stroke. Move quickly enough to produce light, smooth lines. Keep freedom of movement as well as good form in mind at all times. *Supplementary words:* he, him, the.

PAGE FORTY

The k should be explained very carefully and practised alone before writing the word "like." The loop, of course, is made just as it was in the h practised in the preceding lesson and should not be difficult. Make clear just how the last part of k is made. It begins with the "over" motion, which changes into a little round turn, and is finished with the "under" motion. To form the k correctly one must think "*up* loop, over, straight under; *up* loop, over, straight under." Emphasize the word "*up*." After the letter has been practised, until all know how to form it, have the class write "like," while spelling it as follows: "l-i-k-e; l-i-k-e." Allow a little extra time for making the k by dwelling just a little on that letter when spelling it. If some of the pupils finish the e downward instead of swinging it upward, it is a good plan to say "l-i-k-e up, l-i-k-e up," etc., until they form the habit of doing it right.

PAGE FORTY-ONE

In this lesson we begin learning how to make the loop below the line. It is made by pulling down below the base line, turning to the left and swinging up over the base line again. It occurs in the g, y, z and j. The loop above the line is called the "*up*" loop and the loop below the line is distinguished from the one above by saying "down" loop. To make g we must think "round up down loop; round up down loop." Observe that the downward stroke is straight,

the bottom is round and the crossing of the loop is at or a little above the base line. Even skillful writers will cross a little above and a little below the line at times when writing rapidly. They aim at the line. Describe the word "go" by saying "round up down loop; round o' swing"; or just "g-o, swing; g-o, swing."

PAGE FORTY-TWO

Point out the fact that the first part of y is just like the first parts of v and x and like the last part of h. It is "over under down loop; over under down loop." In describing the word "you" say "over under down loop-o-u; over under down loop-o-u." Try to make the top of the y the same width as the u, and the same distance between the o and y that there is between the o and u. The o should be nearly round and should be closed at the top. This word, like all the other words given for special practice, should be written over and over until the children are thoroughly familiar with it.

PAGE FORTY-THREE

The word "jay" on page forty-three is given because we want to give some practice in using y after another letter. This joining between the a and y is a difficult one to make. As it is the first time in this series of lessons that this union of letters has occurred, it should have special attention.

PAGE FORTY-FOUR

The practice on the g and y serves as a preparation for the p, which is the important letter in this lesson. The top should extend higher and the loop below the line should be smaller than in g and y. Be careful not to make the p too

long above or below the line. Observe how the last part of the letter closes at the base line. The description of the motion used in making the single letter is "up down over, up," with a quick, continuous motion, except the stop at the base line as indicated by the comma. The individual letter should be made over and over until the children become familiar with the motion used in it and can swing it off readily before writing the word "pen." The teacher should control the motion while writing the word by saying "up down over, e-n; up down over, e-n," with a check at the base line before making "e-n." *Points to watch:* See that the top of the p is a sharp point and not a loop; that the loop below the base line is small; that the last part of the p is closed at the base line; that the e shows an open loop, and that there are round turns in the top of the n. Of course no teacher would ask children to watch all these things at once; she would endeavor to correct one thing at a time. This principle should apply all through the course.

PAGE FORTY-FIVE

The f should be round at the top and round at the bottom. The downward stroke is practically straight. After turning at the bottom the upward line should join the downward line at the base line or a little above it—never up as high as the crossing in the upper loop. Describe the single f by saying, "up down up swing; up down up swing." Be sure to make it round at the top and round at the bottom. Direct the practice of the word "fine" by saying "up down up i-n-e; up down up i-n-e." This word should be practised a great deal. The rate of speed to be attained is fifteen or more words in a minute.

PAGE FORTY-SIX

This little sentence has been selected because it furnishes an application of words with which the class should be familiar. It will, no doubt, be apparent to the teacher that it has been our purpose all through this series of drills to require as much repetition of a few words as possible, and still introduce all the letters of the alphabet. We believe it advisable to do this rather than to have little repetition of many words. There are only five sentences for practice in PART ONE of *Writing Lessons for Primary Grades*, but they should be written over and over after the words they contain have been practised individually, until the children will take pride in showing how well they can write them.

PAGE FORTY-SEVEN

Make clear to the class that the top of q is just like a and the top of g and that the bottom of q is just like the bottom of f. The description of the movements used in writing "quit" is "round up down up u-i-t." Attention should be called to the final t. Some prefer to make the final t just like the style given on page thirty-four. While there can be no objection to using that style of t both in the body of a word and as a final letter, most good penmen employ the final t suggested in this lesson because of its convenience.

PAGE FORTY-EIGHT

In helping the children study the z, show them that the first stroke is the "over" motion practised on page twelve. It would be advisable to review the exercise on page twelve before practising the z. The motions used in making z are "over" and "down loop"; therefore the description of the

complete letter is "over down loop." The teacher should say "over down loop, o swing o swing" while the class writes "zoo." After a little practice, using the foregoing phrase, just spell "zoo" while the children write it, as "z-o-o." There

should be little checks in the motion at the top of the o's. The loop below the base line should be small and the o's should be closed. The teacher should occasionally write with the class as she spells.

Part Two

IT would be inadvisable for the author to attempt to tell teachers just how much of this course should be taught during the first year, nor just how much can be accomplished during the second. Teachers who thoroughly master the Palmer Method Course will understand exactly what is meant by this. They will know how to teach good posture, muscular relaxation and the application of movement to the forms with such skill that their pupils soon will have laid the foundation so well that rapid progress can be made. These teachers will know when their pupils should review and when they may safely pass on to new work.

Those teachers who do not master the Palmer Method Course thoroughly will meet failure at every turn. It is as Mr. Palmer has truly said, "Teachers cannot teach that which they do not know."

For convenience the course is divided into *Part One* and *Part Two*. The general suggestion is that the subject matter in *Part One* be presented for practice at the blackboard, and on paper at the desk with the muscular movement during the first year that writing is taught. This allows for much repetition of the drills given in *Part One*.

During the second year all of *Part One* should be reviewed before teaching the drills in *Part Two*, which should be completed at the close of the second year.

Movement drills 1, 2, 3 and 4 should be used as preliminary exercises daily.

PAGES FIFTY-ONE AND FIFTY-TWO

In addition to a few minutes' daily practice on drill 1, 2, 3 or 4, there should be a short period of practice daily on one or more of the movement drills on pages 51 and 52 of *Writing Lessons for Primary Grades*.

THE CAPITAL O DRILL

The retraced oval and capital O drill at the top of page fifty-one should be continued until the pupils can carry the light, free movement used in retracing the oval into the capital O. It should be made approximately the size of the space between the two blue lines. The time for retracing an oval and making a capital O should be indicated by saying "round round round round round round capital O" almost as fast as you can say it and with no check in the motion.

There should be no time lost in passing from the oval to the O, the aim being to use a light, free swing in making both. The time may also be indicated by saying "1, 2, 3, 4, 5, 6, round O" or "1, 2, 3, 4, 5, 6, light line," or "1, 2, 3, 4, 5, 6, capital O." The phrase to be employed should depend somewhat on what feature of the exercise you wish to emphasize. Liberal practice on this drill prepares pupils for drills 5, 6, 7, 8, 9 and 10 in The Palmer Method of Business Writing.

Be sure that the large muscular part of the arm is resting on the desk while making this drill. When pupils begin to swing this capital O with a light, free line, it will mean that they have acquired sufficient confidence and control to make other capitals with the muscular movement.

THE SMALL O DRILL

Frequent drills on the small o exercise at the bottom of page fifty-one will gradually develop an easy, swinging, lateral motion. At first it is advisable to indicate the time by saying "round o, swing round o, swing round o, swing round o, swing," for a group of four o's, as indicated in a previous lesson on page eighteen; but as soon as the class becomes accustomed to the motion it would be better to say "o swing, o swing, o swing, o swing," or "1 swing 2 swing 3 swing 4 swing." Have the class endeavor to make the o's as nearly round as they can, close them at the tops, and make them as far apart as they are in the copy. There should be a stop in the motion at the top of each o. This is a good little drill on which to begin to acquire speed. A speed of sixty-four or more o's per minute should be attained in these classes.

THE M AND N DRILLS

These drills should be practised as indicated on page fifty-two with a view to developing that easy-flowing, *continuous* movement so much desired in good writing. The m's and n's are more difficult to make well with the muscular movement than the o drill, because there are no stopping places in them as there are in the small o drill.

There are two "*over*" motions and an "over and under" motion in each m. The last motion, the "over under," should be blended into one motion now, so that the drill may be described while practising by saying "over over under, over over under, over over under." The foregoing words indicate exactly what one must *think* while the hand is in motion if he would go round the little turns that form good m's. When pupils become familiar with the drills the description may be dropped and a count of 1-2-3, 1-2-3, 1-2-3 used. If pupils have trouble in spacing or separating the m's the following phrase will prove helpful: "Glide 2-3, glide 2-3, glide 2-3."

The foregoing directions apply to the n drill, except that the time should be indicated by saying "over under, over under, over under, over under," or "1-2, 1-2, 1-2, 1-2," or "glide 1, glide 2, glide 3, glide 4." Use sufficient speed to produce light, smooth lines.

The capitals given in this series of lessons are the same as those given in The Palmer Method of Business Writing. It is assumed that teachers will have mastered thoroughly the Palmer Method Course as a preparation to teach rapid, easy muscular movement writing, and will therefore know just how to teach others how to make these capitals. How-

ever, a few added suggestions may prove helpful in presenting these capitals to primary grades.

CAPITALS M AND N

Special attention should be given to the initial stroke of M and N, as it occurs in the following capitals: M, N, H, W, F, K, X, Z, Q, U, Y, V. Begin with a small loop, make a broad turn at the top, and come down to the base line, where a full stop is made. The teacher should read what is said about this initial stroke, and the teaching of the capitals M and N on pages thirty-six and thirty-seven of the Palmer Method. The descriptive phrase to be used while practising the capital M is "loop down, over over; loop down, over over," with a check in the motion after "down," as indicated by the comma. Help the children to cultivate a quick, lively motion. After they become familiar with the motion to be used, a count of 1-2, 3-4, may be substituted for the above phrase.

Points to be emphasized: Small loop and round turns at the top of the letter, uniform slant of downward strokes, and equal distance between the downward strokes.

For the capital N say "loop down, over," or count "1-2, 3."

CAPITAL W

The first stroke is the same as that of the M and N. The motion of the complete letter is described by saying "loop down, up down up." Make a check in the motion at the bottom of the first downward stroke to steady the hand before completing the W. If the time for making this letter is counted, say "1-2, 3-4." Practise drill 4, page eleven, before practising W.

Points to be emphasized: Sharp points at the bottom, one sharp point at the top, a slight curvature of all the lines; also that the upper point is the highest part of the W and that the final stroke is carried up to only half the full height of the letter. Compare it with final t, page 47.

CAPITAL H

The class should be familiar with the first stroke of H, which has been practised in the M, N and W. Make clear that the last stroke in H begins higher than the first stroke, that it begins with a left curve, that a sharp point is made at the base line before tying the first and last parts of the H together with a loop at half the height of the letter. Say "loop down, down, loop; loop down, down, loop"; or count "1-2, 3-4." While the class writes "Home," say "1-2, 3-4-o-m-e; 1-2-3-4-o-m-e."

CAPITAL C

Since this is a "round" letter the direct ovals and capital O on page 51 should be practised as a preliminary drill. Make clear that the top of the C is just the reverse of the first part of H, M, and W. That is, instead of turning to the right on the downward stroke one must turn to the left. The beginning loop should be brought down about half the height of the C. Say "down around; down around" while C is being made, or count "1-2." While the class writes "Come," say Capital "C-o-m-e." Use sufficient speed to develop smooth, free lines.

CAPITALS T AND F

Help the class see that the initial stroke or "swing" starts at the base line and that the downward stroke is straight.

Make as little space as possible between the starting and stopping points. The "swing" and straight line should be practised liberally before completing the letter by making the top or "cap." Say "swing 1, swing 1, swing 1." Make it clear that the top or "cap" should begin with a loop, just like the first part of M, H, etc., and curve *over* the *point* formed by the swing and straight line. For the complete letter say "swing 1, loop over; swing 1, loop over." The sentences for practice in connection with these lessons give practice in using the capitals T and F and the small t and f.

CAPITAL P

Say "Up down over" or count 1, 2, 3. If pupils make the initial stroke too nearly straight, use the phrase "curve, 2, 3."

CAPITAL R

Say "Up down over drop" or count 1, 2, 3, 4. Make a broad turn at the top.

CAPITAL K

Say "Loop down, down loop down" or count 1, 2, 3, 4.

CAPITAL E

Say "Dot round round" or "dot down around" or count 1, 2, 3.

CAPITAL B

Say "Down, up round round" or count 1, 2-3. Observe that the last part of B is the capital E reversed.

CAPITAL D

Say "Down loop up loop" or count 1, 2, 3. Observe that the D touches the line in two places and that the last part is just like the capital O.

CAPITAL I

Pupils should be drilled liberally on the reversed oval movement drill at the bottom of page 11 of Writing Lessons for Primary Grades before presenting this letter. Help the class to study the I and J as to starting points which are below the line; the curvature of the upward stroke and the broad turns at the top. Although in the more advanced grades the capital I is completed with an angle and swings toward the right, it seems best to have the little ones complete the letter with a distinct dot. It is definite and serves as a preparation for the final swing which may be added later. Say "up round dot" or count 1, 2 dot, for the capital I.

CAPITAL J

The J should be well rounded at both the top and the bottom and all lines should cross at the base line. Say "up down up" or count 1, 2, 3 for the J.

CAPITAL V

Say "Loop down under" or count 1, 2, 3. Be sure to make it round at the bottom and lift the pen before carrying the final stroke to the full height of the letter.

CAPITAL Y

Say "Loop down under, loop" or count 1, 2, 3.

CAPITAL U

Say "Loop down under, drop" or count 1, 2, 3. Be sure to make U round at the bottom.

CAPITAL G

Help the class see that the initial stroke of the G curves "upward" from the base line; that the top is "round"; that the "point" is about half the height of the letter, and that after forming the point one must swing "back" to the upward line. The description is "up round, back; up round, back," with a check in the motion after "round" as indicated by the comma, to avoid making a loop, or "up stop, swing." Children should finish the capital G with a definite stop at the upward line when making the single letter. It will then be easy to cultivate the swing used in joining with the following letter as shown in "Good." For the word "Good" say "up round, back, swing o-o-d; up round, back, swing, o-o-d."

CAPITAL L

Note the under curve in the initial stroke of L. The downward stroke is a compound curve. The letter is finished with a curve below the base line. *Points to be emphasized:* The loop at the top of the letter and the loop on the base line. Compare L with Q. Count—"swing loop loop."

CAPITAL Q

Say "Loop down loop" or count 1, 2, 3. Drop the final stroke below the base line.

CAPITAL X

Say "Loop down, down loop" or count 1-2, 3-4. Make the two parts of the X touch at the center.

CAPITAL Z

Say "Loop down loop" or count 1, 2, 3.

This book, **TEACHERS' GUIDE to Writing Lessons for Primary Grades**, is given free to teachers of first and second year primary classes whose pupils have all been provided with copies of **Writing Lessons for Primary Grades**. To others this book will be sent postpaid for twenty-five cents.

Blackboard Writing

The use of the blackboard in the teaching of practical penmanship is very much misunderstood. These suggestions are offered with the view of giving those who read them a better understanding of how the blackboard should be used and methods of teaching blackboard writing. The blackboard has been subjected to many abuses which have hindered the progress of pupils, when it should have been used as an aid.

Often in visiting classrooms, blackboards have been found which were covered with writing of all sizes, no two letters being of the same size or slant, and at other times they have been found covered with compact, continuous oval and straight line exercises, this work being of such a character as to show clearly that pupils at the close of the practice period had no better conception of form, no better idea of rhythm, and no better control than at its beginning.

Let us see how we should proceed to present the subject of "Writing at the Blackboard."

Preparing the Blackboard

Before endeavoring to give instructions at the blackboard, the board should be prepared by dividing it with diagonal lines approximately eighteen inches apart. The distance between the lines should depend upon the size of the pupils. The slant of the diagonal lines should be fifteen degrees from vertical, or on a slant of seventy-five degrees.

When the blackboard is properly ruled it has the appearance of Illustration Number I. (See page 33.)

These guide lines give the pupils the correct idea of slant. In experiments along this line it was found that pupils who stood next to windows or doors where they were unaided by diagonal guide lines invariably wrote vertically because unconsciously their lines of vision centered on the edge of the door or window, and the pupils, following the edge of the door or window as a guide, made their lines vertical.

By using the guide lines it was found that, without much reference to direction, pupils placed their work on the board at the proper slant.

Horizontal Lines

Ruling the board horizontally is advocated by some teachers. Through the use of horizontal lines it is an easy matter to explain to the pupil just where he should write. This is an aid to the pupil in keeping his work in alignment; it gives him a better idea of size. When horizontal lines are used, those for the capital letters should be four and a half inches apart, and those for the small letters should be one and a half inches apart.

Ruling of Floor

There is a tendency on the part of the primary pupil to want to stand too close to the board. A good plan is to have a line painted about eight inches from the wall and then require all pupils to stand outside the line. If inconvenient to have the line painted, a chalk line may be used.

When this plan is followed it is an easy matter to keep pupils far enough from the board to use skilfully the whole-arm movement. See Illustration Number I.

Crayon and Eraser

Each space at the board, as shown in Illustration Number I, should be provided with a full piece of chalk and an eraser. Pupils should not be permitted to break chalk into small pieces, but should be encouraged to handle the chalk so carefully that it is not broken. This, of course, is more economical, as the chalk will last longer and pupils will do much better work than when required to write with pieces of chalk so small that they cannot be held comfortably in their hands.

Size for Blackboard Writing

Capital letters should be made approximately four and a half inches high and the minimum letters approximately one and a half inches high. Writing of this size can be easily seen from any part of the room.

These suggestions are given for primary pupils. Older pupils, of course, may be permitted to write much smaller.

Where to Write on Blackboard

Pupils should be taught to write directly in front of their lines of vision. The suggestion is made that pupils be requested to take places close to the board and to place check marks on the board directly in front of their eyes. Then it should be explained that they are expected to write on lines of the same height as the check marks and in front of their eyes at all times.

Pupils should be taught to frequently shift the weight of the body from the left to the right foot, thus making it easy to write with perfect alignment. Another very good plan is to have the pupil take a short step with the right foot to the right while writing. This changing of position can be easily done even while writing a word without in any way confusing the pupil or interfering with the quality of the work being produced and makes it easy to shift the weight of the body from the left to the right foot.

In primary grades pupils should be required to write in the position above explained

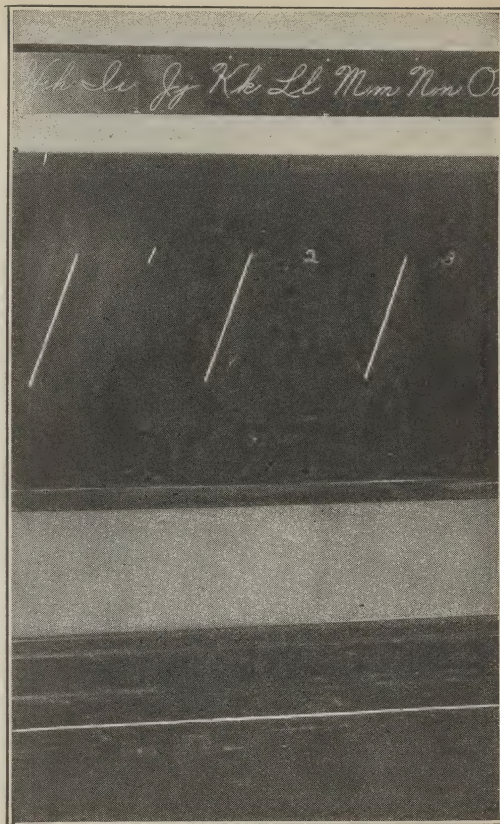


Illustration Number I

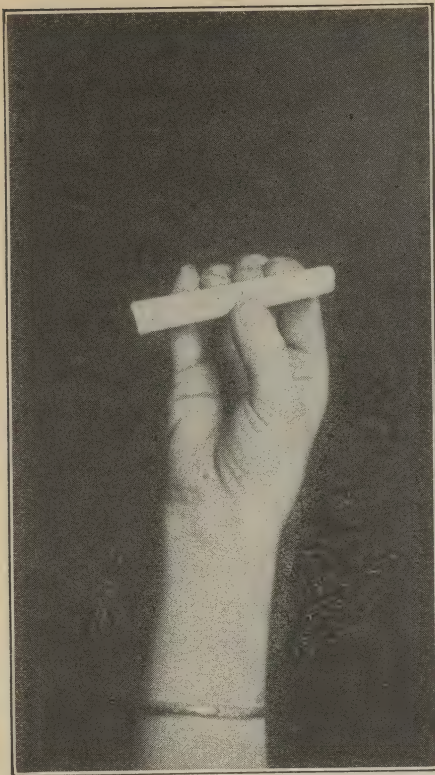


Illustration Number II

and the writing should always be in front of their eyes during all formal writing lessons. As soon as the space directly in front of the eyes has been filled, pupils should be required to **erase**.

How to Erase

In teaching pupils to erase the blackboard penmanship, require them to place their erasers evenly and firmly, directly above the lines to be erased, and to pull downward slowly with equal pressure on all parts of the erasers, repeating this process until all lines are erased.

This method of erasing will cause all particles of chalk to fall directly into the chalk tray; it will help pupils to keep their hands clean, their clothing practically free from chalk dust, and the air they breathe will not be laden with minute particles of chalk dust.

How to Hold the Crayon

The most successful method of teaching a primary pupil how to hold the crayon correctly is to have him first place the entire piece of crayon lengthwise against the board, and grasp it with the thumb and ends of the four fingers. See Illustration Number II; then by turning the hand a little, the sharp edge of the crayon (the end to the left) may be kept in contact with the board. This plan will immediately eliminate any tendency on the part of the child to extend and contract his fingers while writing.

As pupils progress in blackboard practice, they may be permitted to hold their crayons with upper ends pointing toward the palms of the hands, thus making it possible to slowly roll their pieces of crayon and keep the sharp edges in contact with the board. Study Illustration Number IV. (See page 35.)

Speed for Blackboard Writing

Speed for the retraced oval and the straight line drill, as shown in Illustration Number III, (page 36) should be one hundred revolutions per minute for the oval, and one hundred downward strokes for the straight line drill; that is, we do not count on the upward stroke, but the crayon should remain on the board while moving upward.

The speed for practice on letters and words should be one-half as fast as the instructions for seat work given in the Palmer Method Manual.

Movement Used for Blackboard Work

Whole-arm movement is used at the blackboard; the same movement which is used at play. No part of wrist, hand, fingers, or finger nails should at any time touch the board.

Do not confuse the whole-arm swing that is used in blackboard writing with the movement used for seat work. *The two movements are entirely different.* At the desk the arm should rest on the large muscle just forward of the elbow. The wrist or side of the hand should not touch the desk, but the tips of the nails of the third and fourth fingers should come in contact with the paper. They serve as a movable rest. Compare the illustration showing the position at the board with the illustration showing the correct position for seat work.

Position at Blackboard

Study illustrations five and six. Writing Lessons for Primary Grades should be held in left hands, open at the copy that is being practised. For purposes of visualization and comparison frequent reference should be made to these copies, and pupils should be taught how much larger the copies should be practised on the blackboard than they are shown in their books. The erasers should be kept in the chalk rail directly in front of the pupils, where changes may be made quickly from chalk to eraser. Standing about eight inches from the blackboard, pupils should turn their left sides toward blackboards as shown in illustrations five and six. The right elbow when writing should be nearly as high as the shoulder.

Use of the Blackboard

The use of the blackboard in teaching primary penmanship has three purposes:

- (a) To give pupils the right sense of direction.
- (b) To give pupils the right idea of rhythm.
- (c) To give pupils the right idea of form.

Practice at the blackboard may be discontinued just as soon as all pupils have acquired the right knowledge of rhythm, the right idea of form, and the right sense of

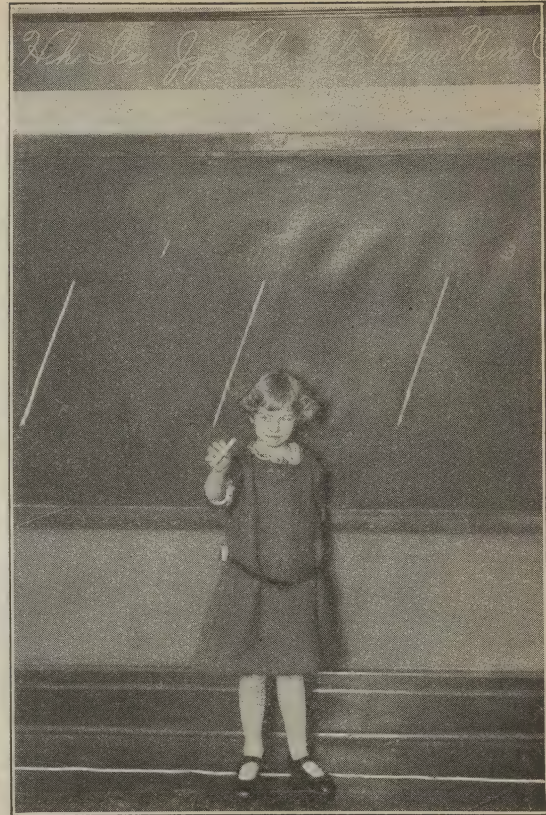


Illustration Number IV

direction. This is usually at the end of the first year in school.

Shall pupils in grades three to eight practise blackboard penmanship, is a question frequently asked by teachers. Since the movements used at the blackboard and desk are so radically different, the blackboard practice will not be an advantage in connection with seat work, except for the one purpose of teaching visualization. Thus, the blackboard practice should be limited above the second grade, to pupils who are beginners, and even then but a very small fraction of the time devoted to the lesson should be spent at the blackboard.

Drills to Be Used at Blackboard

The retraced oval exercise, to the count of ten, is suggested to give the pupil the right idea of rhythm, form, and slant. For the same reason the retraced form of the straight line exercise is given to the count of ten as shown in Illustration Number III.

It must be understood that the practice of the oval and the straight line drills at the blackboard is not for the purpose of developing movement, since pupils practise constantly the whole-arm movement in their play, using this movement unconsciously. The whole-arm movement, having been previously developed in play, makes it possible for us to concentrate on form and rhythm when presenting the retraced oval at

the board, and to give special attention to rhythm and teaching proper slant or direction when practising the straight line drill.

These are the only forms of the two exercises that can be profitably presented at the board. Other exercises at the board should be in the nature of single letters, groups of letters, words, sentences, the over-over movement as used in the letters m and n, the under-under movement as used in the small letters i, u, and w, the up-round-up movement as used in the small e and l, and a few other easy drills, but never the compact continuous ovals or straight line drill.

Visualization

Writing is no longer presented thru the teaching of the many principles formerly used, but thru a letter, a group of letters, or a word as a unit, with occasional reference to the straight line, the left and right curves as elements.

All letters of the alphabet are developed from the oval and straight line drills or from a modified form of either one or a combination of the two. By dividing an oval with the oblique straight line, we have the right curve and the left curve. These elements may be taught to good advantage, but instead of referring to them as the left curve or the

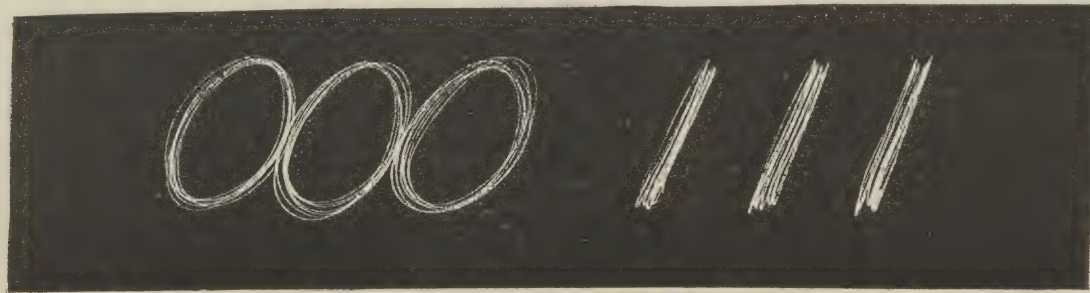


Illustration Number III

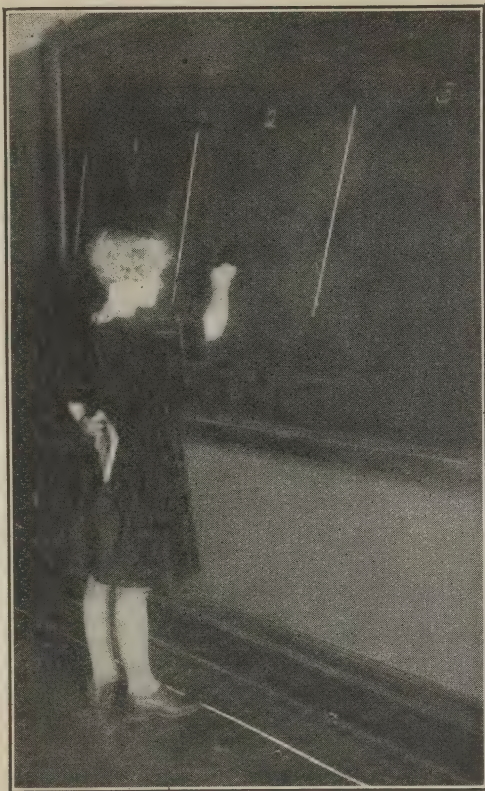


Illustration Number V

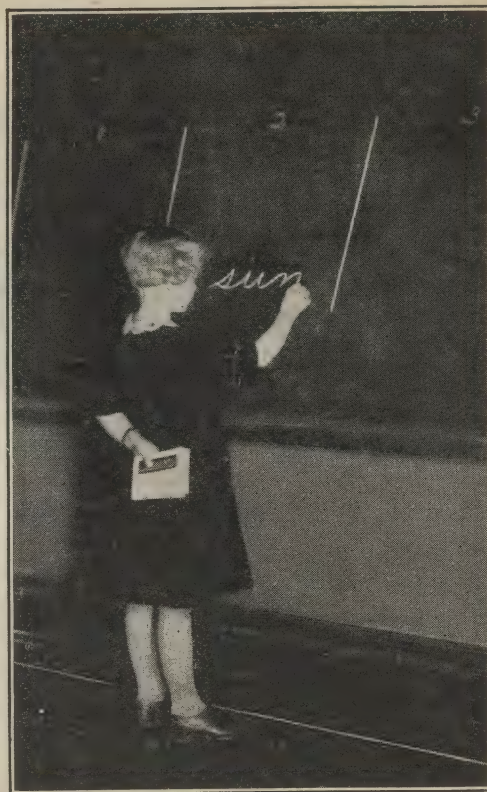


Illustration Number VI

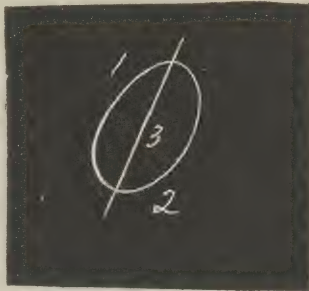
right curve, use such expressions as, "the curved under stroke" and "the curved over stroke," thus: uu "curve under," nn "curve over." These descriptions of the elements are more easily understood and cause pupils to respond quickly to the suggestions of movement and application. Study the following illustrations:

1. The curved over stroke.
2. The curved under stroke.
3. The straight line.

It has been found that pupils are able to visualize the form of a letter or a word and to reproduce it more rapidly, more easily, and with a better conception of form under this plan than when the analytical plan of teaching by principles alone is followed. So our plan of teaching blackboard work will be thru visualization and thru the aid of the three elements.

Suggestions for Visualization—Method

1. Write the form (a letter, a word, or group of letters) on the board. While writing at the proper speed, repeat the rhythmical count.
2. Have the class repeat the rhythmical count several times at the proper speed, while the form is written on the board.
3. Have the pupils raise the right hand and with the index finger extended, trace in the air the form that was written on the board, at the same time repeating the rhythm at the right speed.
4. Erase form to be visualized and have pupils trace in the air as suggested in step No. 3.
5. Write the form on the board within easy sight of the pupils. Have a pupil go to the board. Trace first the form in the air while the



rhythmical count is given, then trace the form with the tip of the index finger while the rhythmical count is repeated by either teacher or pupils.

6. Erase. Have pupil write the form on the board to the rhythmical count.

7. Repeat process with other pupils until ten pupils have been taught to write the form.

8. Send a group of ten pupils to the board, repeating the process as given in steps, 5, 6 and 7.

9. Have entire class go to the board, follow the same method as given in steps 5, 6, 7 and 8, but instead of having pupils visualize from blackboard copies, have them use the white-on-black copies as given in Writing Lessons for Primary Grades.

A Suggestion for Class Instruction

Have all pupils pass to the board, take crayon and eraser. The teacher then says, "Attention! We are going to write the capital O. Open your books to page seventeen. I do not want any of you to write until I give you the signal; then I want you all to start at the same time and to keep with my count; that is, we are all going to touch the board at the same time and we are all going to finish at the same time.

"Watch me very carefully." The teacher holds the book before the pupils and traces "big round O" while she says: "I write 'big round O.' Now raise your right hands, hold your crayon just the same as if we were going to write the form on the board, and make the motion in the air. All together, 'big round O.' Again, 'big round O.' Again, 'big round O.' That's fine!

"Now face the board. All together, write: 'big round O,' 'big round O.'

"Attention! Step back from the board."

The teacher can then pass from pupil to pupil offering suggestions, as: "This capital O is fine. I want you to keep this form in mind and the next time make your capital O look just like this one." To the

next pupil the teacher might say, "Your capital O is too small. Next time make it just a little bit larger; about this size." (The teacher, of course, placing the correct form on the board.) To the next pupil the teacher might say, "Your capital O is too large. See if you can make it smaller the next time; just about this size."

After the work of each pupil has been criticized and suggestions have been given, the signal to face the board and erase should be given, calling attention to the fact that the pupils erase downward each time. Repeat the process. Be definite. Be sure that your instructions are understood by all pupils.

The same method for teaching letters, groups of letters, or words should be followed. Never instruct pupils to erase until their efforts have either been approved or criticized constructively.

All blackboard work should be in the nature of class instruction. In a short time pupils will become so well trained that it will be a pleasure to have them write at the board. They will all begin at the same time and they will all finish the drills at the same time, and at the signal to erase, all will erase at the same time.

This method of class instruction stimulates the backward pupil and encourages him to keep up with the class. Thru this method of instruction we appeal to the pupil's sense of sight, touch, direction, rhythm, to the ear and the voice; and in a very short time the work really becomes a part of the pupil. He knows the correct form when

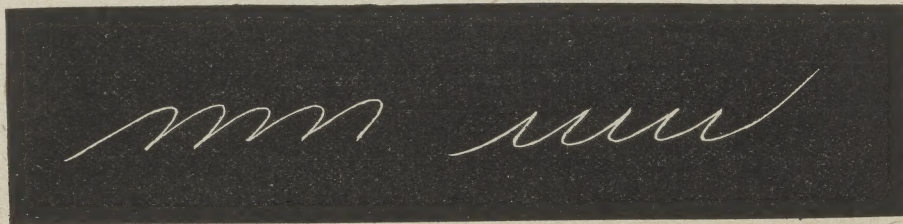
he sees it. He knows the correct rhythm when he hears it.

During the first few weeks of school, pupils should not be permitted to use the board for busy work, thus avoiding incorrect habits at the board. Ten, fifteen or twenty minutes a day may be devoted very profitably to blackboard work during the first half of the first year, depending, of course, on the requirements stated in the course of study.

The use of the blackboard by the teacher above the primary grades should be to show the pupils the mistakes they make and how to correct them. In order to impress upon the mind of the child that he has made a mistake, it is often necessary for the teacher to exaggerate the mistake which the pupil has made. This will enable the pupil to see more clearly his errors. He will then probably say, "If the letter I made is like the form you put on the board, I now see my mistake." It is difficult for one to see his own mistakes, but when they are pointed out to him by others and suggestions made for their correction, he can usually see quickly just what is wrong.

Writing on the board does not have the same appearance from every part of the room and so, when using it to illustrate, the teacher should be very careful to place a number of illustrations on the board at different points, so that pupils may see clearly the forms and slants.

Let us keep in mind that the blackboard should be used as a means to an end, as a corrective medium, as one that will help to give the pupils right ideas of form, rhythm, and direction.



	COUNT	Number per Minute		COUNT	Number per Minute		COUNT	Number per Minute
<i>m</i>	Over over over 1-2-3	25	<i>l-mile</i>	Up loop 1-2	20	<i>F</i>	Swing 1, loop over, cross 1, 2, 3, 4	30
<i>e-me</i>	Up round up 1	25	<i>b-ball</i>	Up loop up, swing 1-2-3	18	<i>P</i>	Up down over 1-2-3	45
<i>s-see</i>	Up back 1-2	30	<i>h-hill</i>	Up loop, over under 1-2, 3-4	20	<i>R</i>	Up down over, drop 1-2-3-4	40
<i>O</i>	Big round <i>O</i> 1-2	50	<i>k-kill</i>	Up loop, over, straight under 1-2, 3-4	18	<i>K</i>	Loop down, down loop down 1-2, 3-4	30
<i>o-one</i>	Round up swing 1-2	25 to 30	<i>g-go</i>	Round up, down loop 1-2, 3	20	<i>E</i>	Dot, down loop round 1-2-3	40
<i>u-sun</i>	Up under under 1-2	25	<i>y-you</i>	Over under, down loop 1-2	20	<i>B</i>	Down, up loop round 1, 2-3	35
<i>r-run</i>	Over dot, swing 1-2	18	<i>j-jay</i>	Up, down loop 1-2	20	<i>D</i>	Down loop up loop 1-2-3	40
<i>S-See</i>	Up round back 1-2-3	20	<i>p-pen</i>	Up down over 1-2-3	25	<i>I</i>	Up round dot 1-2	40
<i>i-nine</i>	Up under 1	20	<i>f-fine</i>	Up down up, swing 1-2, 3	25	<i>J</i>	Up down up 1-2	50
<i>w-win</i>	Up under under, swing 1-2-3	20	<i>q-quit</i>	Round up, down up 1, 2-3	18	<i>V</i>	Loop down under 1-2	50
<i>v-vine</i>	Over under, swing 1-2	20	<i>z-zoo</i>	Over, down loop 1, 2	25	<i>Y</i>	Loop down under, loop 1-2, 3	35
<i>A</i>	Round up, drop 1-2	40	<i>M</i>	Loop down, over over 1-2, 3-4	25	<i>U</i>	Loop down under, drop 1-2, 3	40
<i>c-can</i>	Dot, around 1-2	35	<i>N</i>	Loop down, over 1-2, 3	30	<i>G</i>	Up round, down 1-2, 3	35
<i>a-man</i>	Round up, under 1-2	35	<i>W</i>	Loop down, up down up 1-2, 3-4	20	<i>L</i>	Swing loop loop 1-2-3	40
<i>x-six</i>	Over under, cross 1-2	18	<i>H</i>	Loop down, down, loop 1-2, 3, 4	30	<i>Q</i>	Loop down loop 1-2-3	55
<i>t-time</i>	Curve up, down, cross 1-2	18	<i>C</i>	Down around 1-2	60	<i>X</i>	Loop down, down loop 1-2, 3-4	35
<i>d-dime</i>	Round up, down 1-2	20	<i>T</i>	Swing 1, loop over 1, 2-3	30	<i>Z</i>	Loop down loop 1-2-3	45
<i>n</i>	Over over 1-2	30						

